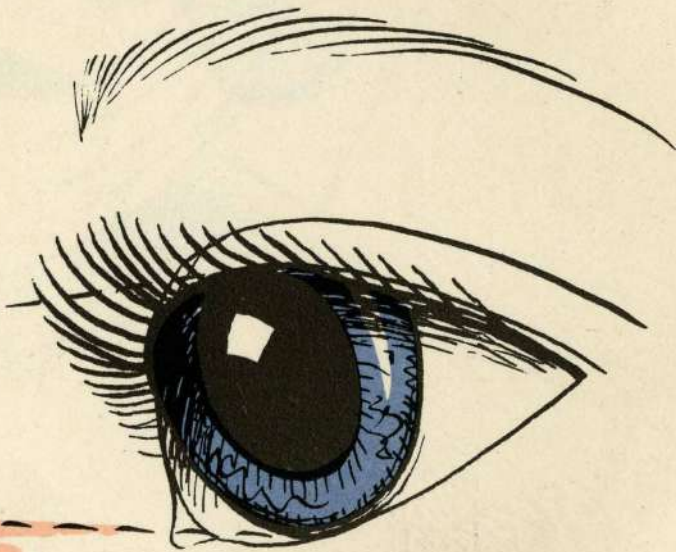


## Drawing, writing and curating:

Barbara Jones and the art of arrangement



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An essay by Catherine Moriarty  
to accompany the exhibition *Black Eyes & Lemonade: Curating Popular Art*  
at the Whitechapel Gallery, 9 March–1 September 2013.





**Barbara Jones** was good at arranging things. These might be drawings on a page, words in a sentence, or the compositional elements of a mural or watercolour.

The relationship between her various painting, drawing and writing projects is a close one. Each activity was driven by an emphatic desire to describe, depict and communicate, and the different elements of her work often overlapped and informed each other. Invited to organise an exhibition of popular and traditional arts to be held at the Whitechapel Gallery in 1951, Jones was presented with an opportunity to arrange in a gallery space the actual objects she had previously drawn or written about. The exhibition allowed Jones to configure, in three dimensions, an assemblage of diverse items that included fairground souvenirs, figureheads, fireworks and confectionary (Fig. 1).

Declaring that 'the museum eye must be abandoned' Jones created a provocative spectacle which posed challenging questions about hierarchies of value, making and manufacture, collecting and consumption.<sup>1</sup> Through her curatorial method – though she herself would not have described it in such terms – she celebrated and made visible the participative networks of cultural production, championing the judgment of makers, collectors and consumers in opposition to the didactic dispensations of connoisseurs and design reformers.

Though produced in a relatively short period of time, the exhibition presented an interpretation of popular art that Jones had arrived at over a number of years. From her studies of mural decoration at the Royal College of Art in the 1930s, her book illustration projects of the 1940s, watercolour commissions for the wartime *Recording Britain* initiative, and beautifully laid out illustrated features for the *Architectural Review* – on topics which included canal boat decoration, wax works and the seaside – Jones had covered considerable ground.<sup>2</sup> Her definition of popular art challenged conventional understanding of folk or traditional art, particularly through her inclusion of the machine-made and the contemporary. The originators of the exhibition concept, the Society for Education in Art (SEA), were taken aback by Jones's interpretation of their theme. An organisation established under the chairmanship of Herbert Read, their aim had been to display traditional art with its roots in pre-industrial ways of life to evidence the social value of art education and the significance of skill development through craft practices. By proposing to include mass-produced objects, Jones challenged their values and upset their intent. It was Hugh Scrutton, Director of the Whitechapel Gallery, who defended Jones' position and helped fight her corner. Minutes in the archive reveal that feelings were running high in the spring of 1951. Scrutton's frustration with the SEA is clear, and while he supported Jones he was also prepared to temper her ebullience in order to reach a workable compromise for the Gallery.

Fig. 1 Barbara Jones at work, 1947.



The Director of Art at the Arts Council of Great Britain, Philip James, as co-funder of the project and an advisor to the SEA, had recommended Jones as exhibition organiser. Having made several broadcasts on the topic she was a compelling advocate and a recognised authority. In fact, there were various others he might have suggested who shared an enthusiasm for objects, practices and ways of life that the world wars and industrial development threatened, who had researched and published on the topic, who collected, and whose remit fitted more closely the SEA's definition. Noel Carrington and Clarke Hutton's *Popular Art in Britain* was published in 1945 as part of the King Penguin series. Enid Marx and Margaret Lambert's *English Popular and Traditional Art* appeared in 1946 followed by the 'more wide-ranging' *English Popular Art* in 1951.<sup>3</sup> Certainly, Jones valued the traditional and the handmade – and the exhibition included ship's figureheads, broadsheets and quilts – but she alone celebrated the energy and vibrancy of contemporary and mass-market equivalents. The title of the exhibition was chosen because it emphasised these very

qualities. It was taken from a poem of 1813 by the Irish songwriter and entertainer Thomas Moore which Jones felt expressed 'the vigour, sparkle and colour of popular art rather better than the words 'popular art''

*A Persian's heaven is easily made,  
'Tis but – black eyes and lemonade.'*<sup>4</sup>

As well as her subject expertise, Jones brought other skills to the project. Democratisation of the arts and design reform were important elements of post-war planning. Architecture, access to the arts and campaigns to educate consumers interlocked in the drive to change the shape of post-war Britain. Barbara Jones received various commissions in this context, from her lithograph *Fairground* in the School Print series intended to introduce contemporary art to schoolchildren, to her illustrations for the design education booklet *This or That*, and mural commissions for design promotion exhibitions. In these projects she interwove her varied talents, distinctive visual style, and interests in popular art to make official cultural policy more accessible (Figs. 2, 3 and cover).

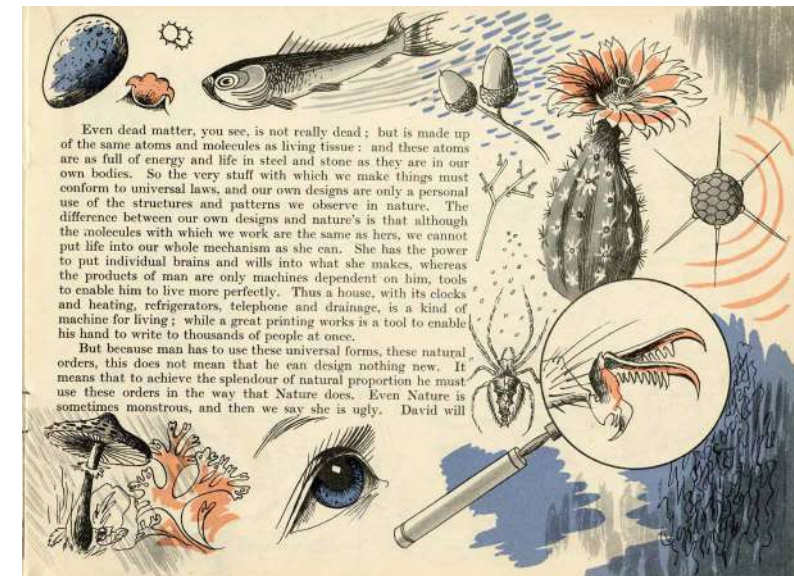
Fig. 2 *Fairground*, lithograph no. 2 in the School Print series printed by the Baynard Press, 1945.



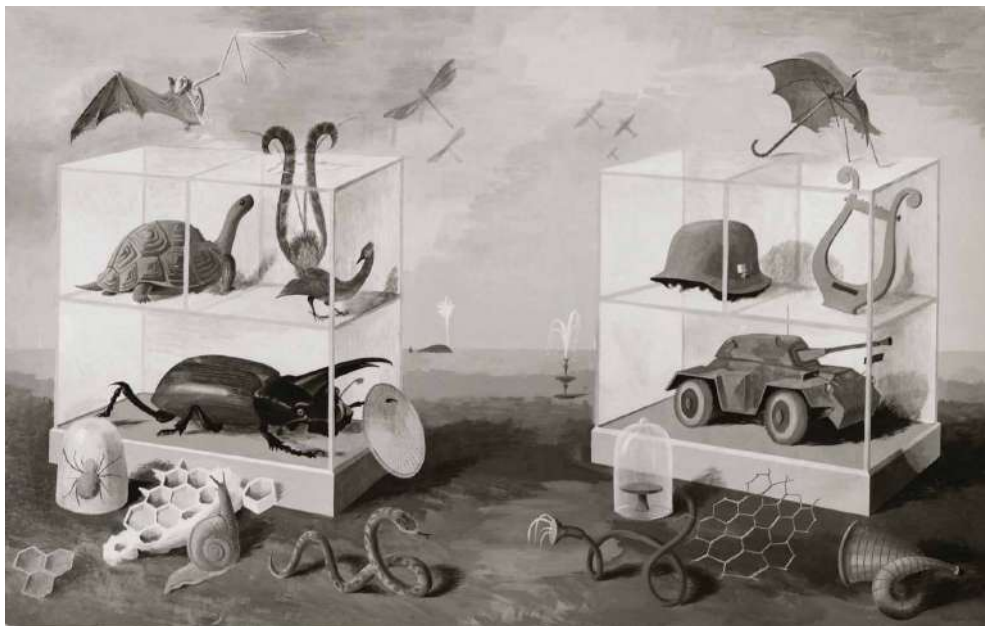
In 1946, Barbara Jones created a mural sequence for the 'Things for Children' section exhibition at the Victoria and Albert Museum. Two years later she was asked to design a three-panel sequence – *Animal, Vegetable & Mineral* – for the Council of Industrial Design travelling exhibition *Design Fair*, which toured to various regional cities in Britain before reaching the Whitechapel Art Gallery in January 1949. Her panels depict various forms of arrangement, objects on shelves, or in vitrines that indicate the connections between the natural and the man-made. A snowflake is juxtaposed with an intricate lace pattern, a tropical pitcher plant with a lidded tankard, a stag beetle and a tank denote armour (heralding biomimicry), a bat and an umbrella, collapsible structures. Perhaps most inventively, bladderwrack seaweed is aligned with a diagram of the London regional railway network (Figs. 4 and 5).

Before turning to *Black Eyes & Lemonade* itself it is important to consider the other activities that engaged Jones during 1950 and 1951, for during these years many of her interests coalesced and, as she later put it, she had never worked so hard. As an experienced mural artist it was inevitable that Jones would be invited to assist with the displays for the Festival of Britain. Working with the architect Eric Brown she designed murals for the Seaside Pavilion on the South Bank. Brown had been her co-author on 'Roundabouts: demountable baroque', one of the most deeply researched *Architectural Review* articles.<sup>5</sup> Upstream, at the Festival Pleasure Gardens at Battersea, Jones worked with designer James Gardner – who had also orchestrated the *Design Fair* project – and with whom she shared a mutual interest in the decorative and the irreverent.<sup>6</sup>

Fig. 3 Page from the publication *This or That* by Wyndham Gooden with illustrations by Barbara Jones. Published by the Scottish Committee of the Council of Industrial Design, 1947 to accompany the exhibition Enterprise Scotland.



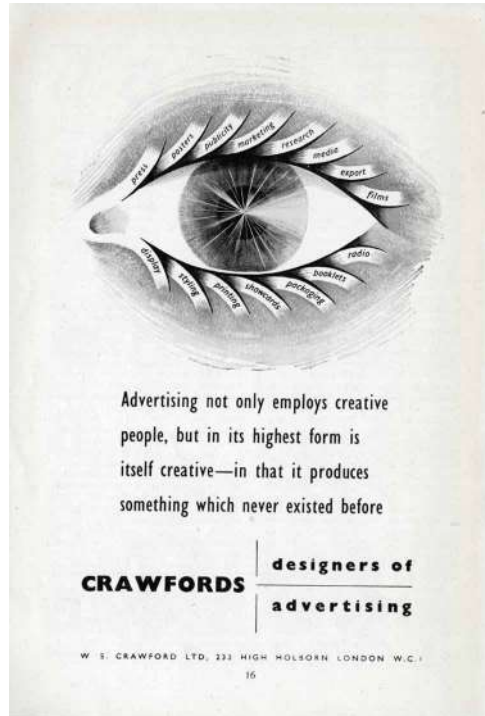
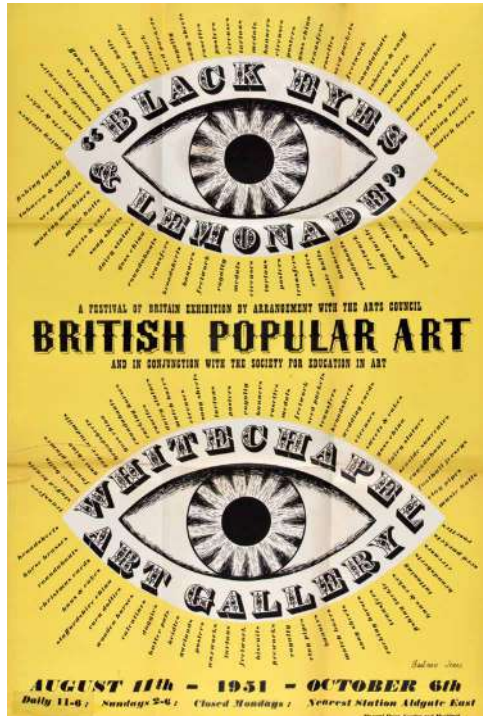
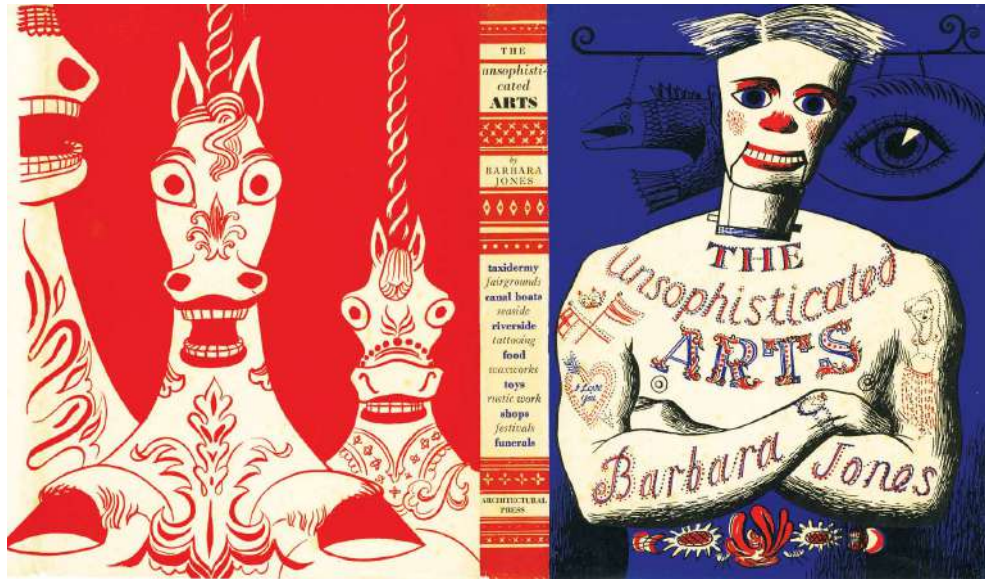




At the same time as plans for the Festival of Britain were being realised, Jones was working on her book *The Unsophisticated Arts*. In many ways, *Black Eyes & Lemonade* might be considered as a three-dimensional version of this publication in which Jones pulled together the disparate topics she had 'drawn and described' as stand-alone articles for the *Architectural Review*. *The Unsophisticated Arts* has a marvellous dust jacket and having designed many book covers for other authors, Jones was skilled at making a powerful first impression. (Fig. 6) Surviving artwork reveals an earlier title to have been *The Vernacular Arts* and it is possible that the title was modified as Jones came to adopt an increasingly contrary position. The spine of the dust jacket comprises a list of words in alternate fonts arranged ladder-like: taxidermy; fairgrounds; canal boats; seaside; riverside; tattooing; food; waxworks; toys; rustic work; shops; festivals; funerals. On the back, the reader is confronted by the large teeth, wide eyes and flared nostrils of three carousel horses bearing down, the drama of the red and white page articulated by Jones's fluent use of negative space and the energy of her

lines. The front cover depicts a figure with an articulated jaw, perhaps a ventriloquist's puppet, with the book's title tattooed on its chest and the author's name on its arms. Jones often amalgamated word and image and much of the popular art she valued did so too - packaging, banners, samplers and pub mirrors immediately come to mind. Behind the figure, on the left, is a fish-shaped hanging shop sign and to the right, an eye, which on closer inspection is an optician's sign. *Black Eyes and Lemonade* included such a sign, a contemporary example borrowed from Bateman's opticians in Croydon - Jones's hometown - whose shop front she had drawn and which is reproduced in *The Unsophisticated Arts*.<sup>7</sup> Jones was to represent the disembodied eye in a number of contexts to denote the significance of vision, undoubtedly to greatest effect in her exhibition poster. A magnificent design, to which we shall turn shortly, it also incorporates her love of conjoining text and image and her penchant for lists (Fig. 7).





## Black Eyes & Lemonade

List writing figured significantly in the planning of the exhibition, as documents in both Jones's and the Whitechapel Gallery's archives make clear. The objects she had previously drawn and written about needed to be brought together and this presented a logistical and conceptual challenge. Firstly, she had to decide how the exhibition would be structured and the notes she produced during its planning show how she categorised and classified her topic through various stages. As she described in the catalogue introduction in typical half-serious, half-jesting manner:

*There are a number of ways in which an exhibition of popular art could have been arranged: historically, sociologically, geographically, by categories of the materials used, by occupations, by artistic themes, and so on. But it was finally decided to set up a series of arbitrary categories which reflect most forms of human activity without creating bogus sociological implications, and which also did make the exhibition impossible to arrange. A number of things could easily appear in two places; several do.*

A typed document entitled 'Proposed list of categories for Exhibition of English Popular Art, Whitechapel 1951', begins with section headings: Entrance Display; Birth, Marriage, Death; The Family; The Home; Work; Play; Entertainment; Holidays; Festivals; Religion. The following pages include sub-sections with lists of possible topics and activities that exhibits might represent. For example, under 'Pets' (a sub-section of Play) appear: Stuffed pets; Weekly Newspapers on mice and birds etc.; Pigeoneering; Kitten and puppy art; Louis Wain; Commercial

exploitation of Animals – Spratty cat. Below, in Jones's hand, we read her subsequent thoughts: Cage of birds (live); tomb stones; Bonzo; Felix; Brumas souvenirs [the baby polar bear born at London Zoo in 1949 which attracted almost 3 million visitors]; Aquarium; Anthropomorphic treatment of animals; Muffin the Mule.' By the time of the exhibition, the section 'Play' was re-titled 'Toys, Hobbies and Pets'. This modifying and re-jigging of the various sections continued as the shape of the exhibition developed and as the actual exhibits were finalised. Jones also had to bear in mind that in order to placate the Society for Education in Art, she had agreed that the balance between hand and machine-made exhibits would be about equal.<sup>8</sup> In the catalogue, she explained with characteristic precision and more than a touch of irony, how the exhibition's parameters were determined:

*Selection has been difficult: of course there is only room for a tiny fraction of the possible material, so we have left out architecture, furniture, gardening, heavy industry, railways, road transport, aviation, shop-windows and a lot of other things, because they are far too big to get into the gallery, and it is much better to have real, small things than photographs.*

As well as preferring exhibits that that were real, Jones wanted to include some which were alive. Although the cage of birds mentioned above failed to materialise, as did the suggestion of a Massarella barrow from which ice cream would be sold, the exhibition did include a pavement artist drawing on the gallery floor and a visit from a Pearly King and Queen.<sup>9</sup>

Fig. 6 *The Unsophisticated Arts*, dust jacket. Published by The Architectural Press, 1951.

Fig. 7 *Black Eyes & Lemonade* poster designed by Barbara Jones, 1951.

Fig. 8 Advertisement designed by Ashley Havinden in the *Journal of the Society of Industrial Artists*, June 1949.



Jones liked performances and ceremonies as much as the material culture that went with them. For her, popular culture was linked to environments, communities and lived experience. The Whitechapel Gallery display included Masonic regalia, Scottish evening dress, Salvation Army uniforms and the clothes of an Arsenal football fan, the latter indicative of her populist outlook:

*The gorgeous outfit of a supporter has been shown instead of the beautiful striped Jerseys of the team because today there are many more spectators than players.*

Many of the items included in the exhibition came from Jones's own collection which included objects acquired during travels, from bazaars, secondhand shops, and directly from makers. Further exhibits were sourced during a road trip in June 1951 that Jones made in a converted London taxi with her co-organiser Tom Ingram, during which they acquired 'a great number of exciting things'.<sup>10</sup> Other exhibits were borrowed from manufacturers, museums, and organisations as diverse as Madame

Tussaud's and the Bethnal Green branch of the National Union of Railwaymen. Jones and Ingram sometimes sent standard typewritten letters to potential lenders and in other instances wrote by hand, employing flattery, charm and other methods to elicit a positive reply. The surviving correspondence to each of the 104 lenders, with many letterheads and differing styles of address, creates a vivid picture of British manufacturing in 1951.<sup>11</sup>

The attribution of each exhibit was carefully noted in the catalogue although one reviewer could not resist alluding to the 'kleptomaniac range of the collection'.<sup>12</sup> Some items were borrowed from friends and associates. Edward Bawden—who Jones met while studying at the Royal College of Art—lent a paper crown and a zoetrope. Michael Rothenstein lent a pincushion and a clay pipe, and Malvina Cheek lent Pears' soap advertisements in an album, both having also contributed to the *Recording Britain* project. Other collectors and enthusiasts were roped in, among them maritime enthusiast Sydney Cumbers, also known as

Captain Long John Silver, whose figurehead collection which he later donated to the Cutty Sark, now forms a prominent feature of the ship's recent redevelopment. Even the Director of the Whitechapel Gallery, Hugh Scrutton, contributed an exhibit, a nineteenth century lithograph of a prize ram (Fig. 9).

Photographs in the Whitechapel Gallery Archive and recently discovered contact sheets in the Vogue Archive, record how Jones arranged the exhibits in each gallery. Jones enjoyed shifts in scale, the massing of items, and dramatic juxtapositions. She arranged singular crafted objects alongside the serially produced, the treasured alongside the disposable, the enduring alongside the ephemeral. Aping shop display, she did not try to disguise the seriality of the mass manufactured but made it a feature by stacking and creating rows of objects. In some instances she also suggested ethnographic arrangements, laying out objects to suggest an equivalence between things, rather than an hierarchy of value. Some of the arrangements of

drawings in *The Unsophisticated Arts* for example, those of pudding moulds and ornate cakes, possess similar attributes with the captions contributing to the tone of objectivity, as do the page layouts of Jones's articles in the *Architectural Review* which conjoin photography, type, illustration and annotated diagrams across double pages (Figs. 10 & 11). Hal Foster has described how ethnographic models are characterised by horizontal rather than vertical arrangements and, as we will see, Jones's project was to involve others with a demonstrable commitment to the 'fieldwork of the everyday'.<sup>13</sup>

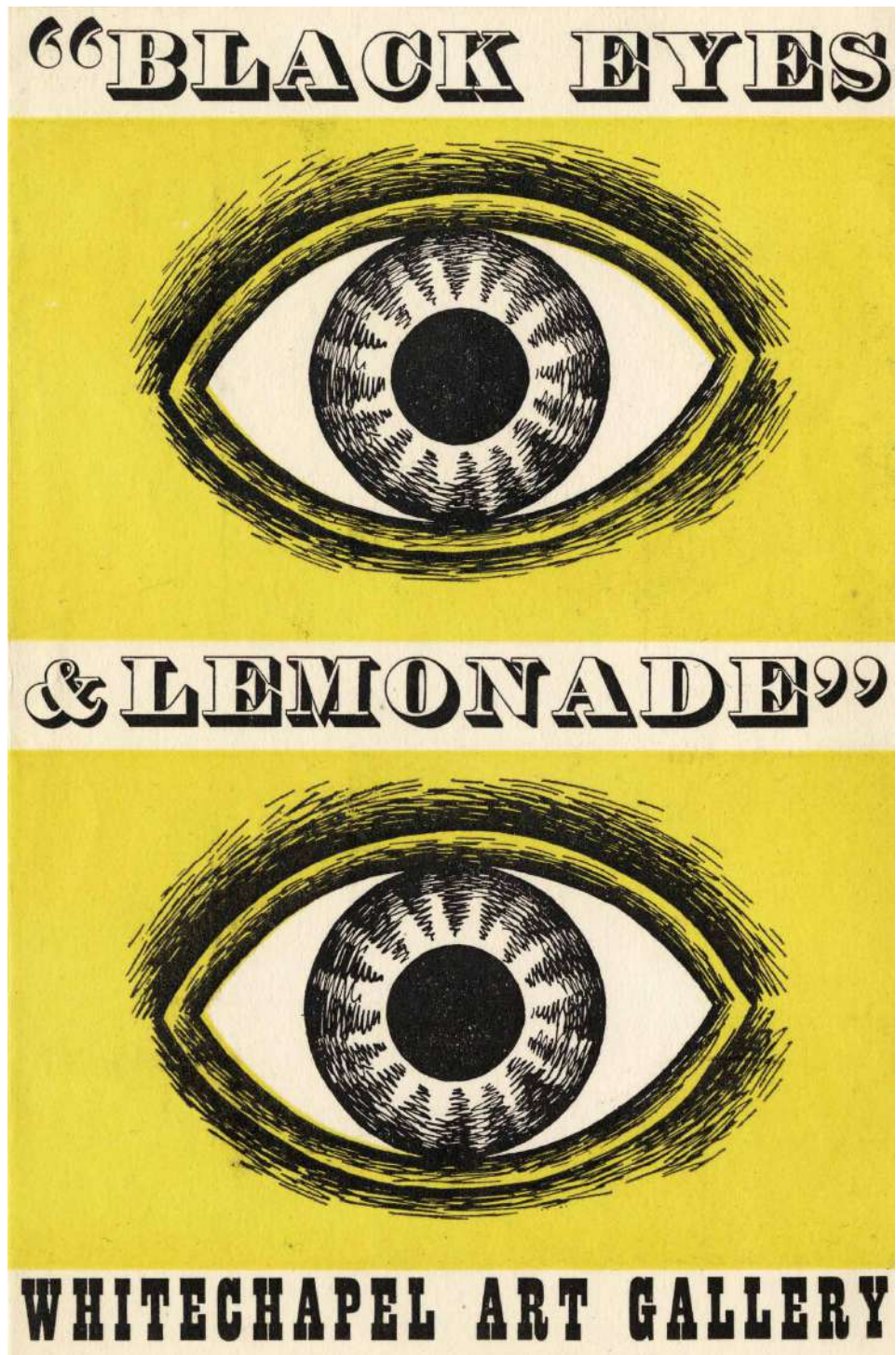
Fig. 9 Figureheads from the collection of Long John Silver as displayed at *Black Eyes & Lemonade*, 1951.



Fig. 10 Page from the *Architectural Review* article 'The Rose & Castle', (December 1946), page 166.  
Fig. 11 Pages from the chapter 'The Decoration of Food' in *The Unsophisticated Arts*, 1951.







Barbara Jones contested definitions of taste determined by connoisseurs or design reformers who assumed the universal value of modernist rationality. Through contributing to the paternalistic good design agenda of the Council of Industrial Design, by illustrating publications and working on exhibitions, it is likely that she developed a sympathy for the ordinary consumer and their right to purchase as they pleased, '... when he goes to buy something that he cannot make himself, he will probably choose it embellished; not plain and ugly and fit-for-purpose, but coloured and curled and pretty.' Indeed, the significance of shelf-appeal lay at the heart of her definition:

*(...) though the fine arts express the artist's mind and eye, the sole aim of popular art is to please the consumer. It may please with charm, gaiety, luxury or horror but it will never seek to exalt. Popular art can be a pretty china plate saying in fat black letters GOD LOVES ME, but it can never be the ceiling of the Sistine chapel.<sup>14</sup>*

In an important recent essay on the exhibition, Gillian Whiteley explores how it exemplified 'the key issues at stake in the battle for cultural hegemony at an important point in early postwar Britain.'<sup>15</sup> Whiteley examines how the very notion of the democratisation of the arts was perceived as a threat to elite culture. Jones, through the exhibition's content and display, and through her commentary in the catalogue was fully aware of these tensions. Pitting one against the other, ultimately to demonstrate their co-existence, was entirely the point.

*We must close our art-gallery eyes and ears and open quite other ones to enjoy the popular arts. When these are used to the strong colours, and vulgar contours, and easy ways generally, we can open up an art gallery eye now and then for a crafty glance, just to distinguish a good gilded alsation from a crumby one.<sup>16</sup>*

As well as organising the exhibition, Barbara Jones designed its striking black and yellow poster and the cover of its catalogue. Both emphasised the significance of the exhibition's title and made it clear that it prioritised looking. The eye motif was used widely by design promotion organisations in their exhibitions and publications to emphasise the need for consumers to exercise scrutiny and discernment.<sup>17</sup> In contrast, Jones's eye suggests pleasure, each lash of text forming a radiating list of the kinds of popular art included in the exhibition.<sup>18</sup> As Hugh Scrutton, the Director of the Whitechapel Gallery put it, 'it looks splendid in the Underground and I am very glad we put it there.'<sup>19</sup>

A friend of Jones, the poet Douglas Newton, compiled the catalogue which cost two shillings (Fig. 12). Newton listed the exhibits and their lenders under sub-headings below the main categories determined by Jones, writing pithy introductions to each group of exhibits describing how they were made, for what purpose and by whom. The fact that the numbering of entries in the exhibition catalogue did not always run consecutively infuriated Scrutton but it is unlikely that Jones and her colleagues lost much sleep over it. Newton also lent to the exhibition a pair of papier-maché chairs, a hand-painted valentine, a churchwarden clay pipe (the type with the very long handle), an album of views of the Crystal Palace-and this experience, as well as the hours he spent in the British Museum, stood him in good stead. He went on to join the Museum of Primitive Art in New York establishing a

Fig. 12 Cover of the Catalogue to *Black Eyes & Lemonade* designed by Barbara Jones.



reputation as an innovator in designing museum displays of non-Western art, eventually becoming curator emeritus of the department of the arts of Africa, Oceania and the Americas at the Metropolitan Museum of Art.<sup>20</sup> The catalogue Newton produced was intended to reduce the need for lengthy captions next to the exhibits because Jones wanted visitors to engage with the exhibits in a way that contrasted with the more passive, conventional museum approach. She wanted visitors to respond directly rather than taking their cue from labels. This strategy of accompanying hand list – which suggested an equivalence between things – was a feature of *Growth & Form*, an exhibition organised by Nigel Henderson and Richard Hamilton at the Institute of Contemporary Arts (ICA), 4 July – 31 August 1951 (which overlapped with *Black Eyes & Lemonade*), and most notably, two years later, the exhibition *Parallel of Life and Art* also held at the ICA.<sup>21</sup> In fact Nigel Henderson, a key member of the Independent Group in its early years, was a contributor to *Black Eyes and Lemonade* lending 'Bookie's

tickets from a racetrack: 1950'. Henderson knew Douglas Newton, photographed him and shared Jones's interest in the surreal possibilities and chance juxtapositions of urban life, the accidental backdrop of posters on hoardings, graffiti on walls, chalk marks on pavements.<sup>22</sup> Henderson's poetic photographs contrast sharply with the observational methods employed by his wife, the anthropologist Judith Henderson, who was engaged on an official survey of East End life. Henderson, like Jones, saw the exhibition as a site of enquiry and the curatorial role as investigative rather than didactic (Fig. 13).

*The category 'popular art', a cavernous emporium with plenty of odd corners, is one into which almost anything can be stuffed.*

Eric Newton, Manchester Guardian 11 August 1951.

Eric Newton's metaphor of the emporium was extended by John Berger in a review for the *New Statesman* to describe the exhibition itself. He suggested that the Whitechapel Art Gallery had been 'turned into a sort of pantechnicon – of *Popular*

*Art*.'<sup>23</sup> The analogy of the warehouse led the reviewer in the *Daily Worker* to describe how the exhibition reminded him of the last scene in *Citizen Kane*. The topic of consumption was a fitting one as the final years of rationing approached, as election campaigns intensified, and as the prospect of choice and the experience of plenty came within grasp. Berger however refuted Jones' and Newton's assertion that the ugly – through the accretion of 'age-value' – would improve over time and, in line with the views of the Society for Education in Art, pointed out that many of the machine-made exhibits were 'imposed commercial productions':

*The argument that these things are enjoyed ignores the fact industrial capitalism has now destroyed the standards of Popular Taste and substituted for them standards of gentility, Bogus-Originality and competitive cultural smartness. In fact, the local inhabitants of Whitechapel place the exhibits in their proper perspective by dismissing them.*

Whether they dismissed the exhibits or otherwise, visitors turned up in large numbers. The Gallery had expected the attendance figure to be around 20,000 over its eight-week run but the total numbered 30,754 making *Black Eyes & Lemonade*, fittingly, its most 'popular' exhibition of the 1950s. The Henry Moore exhibition of 1960 was the first to come close attracting almost 28,000.



Fig. 13 Douglas Newton photographed by Nigel Henderson, 1952.

Fig. 14 Mr George Burchett at work by Barbara Jones, 1950.



# SOPHISTICATED AND UNSOPHISTICATED

Fashion against a background of English vernacular art. (Pages 156 to 161.)



Fig. 15 Title page of the feature 'Sophisticated and Unsophisticated', The Ambassador Magazine, no. 10, 1951.

## From Popular to Pop

*There are a lot of things here, made this year, that could go straight into an exhibition of modern art. (Catalogue, 7)*

While Eduardo Paolozzi's passion for science fiction and popular culture from the United States is often cited as heralding the development of Pop Art in Britain, perhaps Barbara Jones's project deserves a more prominent place in this discussion. In *Black Eyes & Lemonade*, Jones with Ingram and Newton, presented British popular art as both entertaining and elegiac, disclosing the poetry in the ephemerality of ticket stubs, matchbox labels, and in the skills of bakers and the makers of worked pictures. While many of the exhibits were 'bold and fizzy', they also spoke of a past fading in the face of an accelerating future.<sup>24</sup> Her painting of the tattooist George Burchett was made as part of a record of premises on the South Bank that were to be demolished to make way for the Festival of Britain, and items from his shop were included in *Black Eyes & Lemonade* (Fig. 14). In juxtaposing for example Bewick's woodcuts with Dan Dare, Jones presented this moment of loss as a concomitant of optimism and post-war progress. It was precisely this quality of pathos that distinguished Henderson's and Jones' appreciation of popular culture from Paolozzi's.<sup>25</sup> While Jones is often considered in relation to the artists of the pre-war generation, particularly those of an illustrative, Surrealist-inspired, neo-romantic persuasion, who framed their interest in traditional art in more conventional ways, she is less frequently aligned with the ideas and approach of those younger than herself. Writing in 1999, Peter Blake reflected on the impact of visiting *Black Eyes & Lemonade* and perhaps 1951 is best considered as an unusual moment of collision between the concerns of a thirty-nine year old designer and those of a younger generation when, albeit briefly, their approach to the popular and the

exhibition as a site of enquiry, were aligned.<sup>26</sup>

Barbara Jones's own engagement with debate about traditional things and the everyday continued in the years ahead. Contributions to Herbert Spencer's *Typographica* in the early 1960s and her photographic feature on painted fishing boat registration letters specifically, indicate her continued connection with design debate of the first order. Jones had ended her 1951 catalogue essay suggesting the Victoria and Albert Museum acquire 'a whole glittering roundabout' but her campaign for a National Museum of Industrial Architecture made little progress in the years ahead.<sup>27</sup> Some of the themes represented in *Black Eyes & Lemonade* she developed further, writing books on *Follies & Grottoes* (1953), *Design for Death* (1967) and the *Popular Arts of The First World War* (1972). As designer of the Woodentops children's television programme, first broadcast in 1955, her liking for Dutch dolls and puppets helped to shape a national phenomenon.

A fashion feature entitled 'Sophisticated and Unsophisticated' appeared in *The Ambassador* – the British export magazine for fashion and textiles – in October 1951. Located within the *Black Eyes & Lemonade* installation, models in outfits by leading British ready-to-wear companies were arranged alongside figureheads, a ventriloquist's dummy and other exhibits, playing out the antithetical tension of Jones's book title. Photographed by Elsbeth Juda, the quality, audacity and commercialism of this performance and the resulting images, of the past crashing into the future, would surely have won Jones's approval (Fig. 15).

### Catherine Moriarty

Curatorial Director, University of Brighton Design Archives, March 2013.





## Afterword

*Black Eyes & Lemonade: Curating Popular Art* is a collaboration between Nayia Yiakoumaki, Curator of the Archive Gallery at the Whitechapel Gallery, Simon Costin, Director of the Museum of British Folklore, and Catherine Moriarty, Curatorial Director of the University of Brighton Design Archives. Coming to the project from different perspectives and backgrounds, we shared an ambition to reconsider Barbara Jones's seminal exhibition of 1951 and to present popular art as a resource for today's artists, designers and curators. To do so at the site of the original display and with ready access to the Whitechapel Gallery Archive has given the project a depth and resonance that could not have been achieved elsewhere.

The archive exhibition is part of the Whitechapel Gallery's ongoing programme of displays which look into exhibition histories by animating personal and institutional archives. This display creates a link to two moments in the Whitechapel Gallery's exhibition history – 1951 and now. Through it, we aimed to open up questions and issues relevant to contemporary curating. As a collaboration, the project linked the concerns of the Museum of British Folklore which addresses folklore as a vibrant, ever-transforming culture,

and those of the University of Brighton Design Archives where research is fostered as an active process of engagement connecting the historical and the contemporary.

The support of Tony Raymond, holder of Barbara Jones's Estate, and his generosity in lending objects and items from her Hampstead studio has imbued the exhibition with an aura that enriches its place between the past and the future.

**Simon Costin, Catherine Moriarty,  
Nayia Yiakoumaki**  
March 2013



## Notes

1. *Black Eyes & Lemonade: A Festival of Britain exhibition of British popular and traditional art arranged in association with the Society for Education in Art and the Arts Council organised by Barbara Jones & Tom Ingram catalogued by Douglas Newton* (London: Whitechapel Art Gallery, 1951). Catalogue of an exhibition held at the Whitechapel Art Gallery, August 11th to October 6th 1951, 5.

2. The *Recording Britain* scheme was established in 1940 and ran until 1943. Funded by the Pilgrim Trust, it was directed by Kenneth Clark. Barbara Jones was one of 97 artists involved and she contributed watercolours reproduced in each of the four volumes published. The entire collection of artworks was given to the V&A in 1949. See Gill Saunders, *Recording Britain* (London: V&A Publishing, 2011).

3. Margaret Lambert “Sources and Influences” *Enid Marx: a retrospective exhibition*, (London: Camden Arts Centre, 1979), 9.

4. Moore's *Intercepted Letters*, or *Two-penny Post-Bag* was published in 1813. The quote Jones selected appears in *Letter 6. Catalogue*, 5.

5. Eric Brown and Barbara Jones, “Roundabouts: demountable baroque,” *Architectural Review* XCVII, 578 (February 1945): 49-60. Jones also designed the cover of this issue. For a complete bibliography see B. C. Bloomfield, “The Life and Work of Barbara Jones (1912-1978),” *The Private Library* 5, 2:3 (Autumn 1999): 100-140.

Antony Hippisley Coxe, the Council of Industrial Design representative on the Festival Presentation Panel, and theme convenor of the Seaside Pavilion, also lent to *Black Eyes & Lemonade*. Jones' own account of her Festival of Britain was published as “Popular Arts” in Mary Banham and Bevis Hillier (eds), *A Tonic to the Nation* (London: Thames & Hudson, 1976): 129-132.

6. James Gardner (1907-1995) was one of Britain's most influential exhibition designers. Barbara Jones worked with him again on a mural for the

Commonwealth Institute which opened in 1962. Gardner's archive is held at the University of Brighton Design Archives.

7. The drawing has an affinity with the 1938 Country Life Press publication *High Street* illustrated by Eric Ravilious with a text by J M Richards.

8. Minutes of a meeting held on 26 April 1951. Whitechapel Art Gallery Archive WAG/EXH/2/17/4

9. Demonstrators and craftspeople formed part of the Living Traditions of Scotland display at the *Festival Exhibition of Scottish Architecture and Crafts* held at the Royal Scottish Museum, Edinburgh, 1951; and at the Sports and Power and Production Pavilions at the South Bank site. See Harriet Atkinson, *The Festival of Britain: a land and its people*, (London and New York: I. B. Tauris, 2012).

10. Minutes of a meeting held on 22 June 1951. WAG/EXH/2/17/4

11. The bulk of the correspondence relating to loans is held at the University of Brighton Design Archives.

12. John Berger, “‘Black Eyes & Lemonade’ at the Whitechapel Art Gallery,” *New Statesman and Nation*, 1 Sept. 1951: 1.

13. Hal Foster, “The Archive without Museums,” *October* 77 (Summer 1996): 104-5.

14. Barbara Jones, “Popular Art,” *Athene: Journal of the Society for Education in Art* 5, 3 (August 1951): 45-48. See also Lesley Whitworth, “Anticipating Affluence: Skill, Judgement and the Problems of Aesthetic Tutelage,” *An Affluent Society? Britain's Post-War 'Golden Age' Revisited*, ed. Lawrence Black and Hugh Pemberton, (Aldershot: Ashgate, 2004): 167-183.

15. Gillian Whiteley, “Kitsch as Cultural Capital: Black Eyes & Lemonade and Populist Aesthetics in Fifties Britain,” *Kitsch: History, Theory, Practice*, ed. Monica Kjellman-Chapin (Newcastle upon Tyne: Cambridge Scholars, 2013).

16. Jones, “Popular Art,” 46.

17. For example, The Council of *Industrial Design's Design Quiz* of 1946 and the Penguin Book series *The Things We See*, published from 1946 onwards, with their eye-patterned end papers. For further discussion on the representation of the eye see Catherine Moriarty, “A Back Room Service? The Council of Industrial Design Photographic Library 1945 -1965,” *Journal of Design History* 13, 1 (2000): 39-57.

18. It seems the idea may have originated elsewhere. The June 1949 number of the *Journal of the Society of Industrial Artists* included an advertisement designed by Ashley Havinden for Crawfords Advertising, the firm he directed. Conceptually it is identical to Jones's poster with words standing as lashes arranged around an eye. Jones must have seen it since she was a member of the Society and contributed a review to the same number.

19. Letter from Hugh Scrutton to Barbara Jones, 15 August 1951, WAG/EXH/2/17/4.

20. Holland Cotter, “Douglas Newton, Curator Emeritus at the Metropolitan, Dead at 80,” *The New York Times*, 22 Sept. 2001. See also Burton Benedict's recollection of Newton in his interview *A Social Anthropologist in Britain and Berkeley, University History Series*, Department of Anthropology, Berkeley, 2000-1. Online Archive of California, [www.oac.cdlib.org/view?docId=kt3000043s&query=&brand=oac4](http://www.oac.cdlib.org/view?docId=kt3000043s&query=&brand=oac4). Newton's book *Clowns* was published by Harrap in 1957, with a striking cover and illustrations by Jones.

21. Victoria Walsh, *Nigel Henderson: Parallel of Life and Art* (London: Thames & Hudson, 2001) 89.

22. The 1936 International Surrealist Exhibition at the New Burlington Galleries had a huge impact on Jones and her contemporaries.

23. Berger, “Black Eyes & Lemonade at the Whitechapel Art Gallery,” *New Statesman and Nation*, 1 September 1951. The south bank site of the Festival of Britain included a ‘Pantechicon

Pavilion’ of domestic goods recently available and pre-selected by the Council of Industrial Design. See also Jonathan M Woodham “Britishness in Design, Material Culture and Popular Artefacts,” *Image, Power and Space: Studies in Consumption & Identity*, ed. Alan Tomlinson & Jonathan M Woodham, (Aachen and Oxford: Meyer & Meyer, 2007): 135-63.

24. Handwritten note by Barbara Jones, May 1951. WAG/EXH/2/17/4

25. Walsh, *Nigel Henderson: Parallel of Life and Art*, 141-142. Martin Myron discusses Jones' appreciation of popular art in relation to ‘Pop’ and offers a more nuanced interpretation that those offered by Patrick Wright in 1990 and Jeremy Millar in 2005, see Martin Myrone, “Instituting English Folk Art,” *Visual Culture in Britain* 10.1 (2009): 27-52.

26. *Barbara Jones: paintings & drawings* (Marlborough: Katharine House Gallery, 1999) 2.

27. For a useful account see Ruth Artmnsky, *A snapper up of unconsidered trifles: a tribute to Barbara Jones* (London: Artmnsky Arts, 2008) 75-77.

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**Black Eyes & Lemonade: Curating Popular Art**

Pat Matthews Gallery (Gallery 4)

Whitechapel Gallery

9 March–1 September 2013

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